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to fall on work or page. The one in the mind of the writer was covered with ottoman ribbed white silk. The design, which was after a Louis XVI. model, was a bow, with pendent ribbons, holding a basket filled with flowers. The basket was wrought in laid work of silk, and the flowers and ribbons were embroidered in delicate-hued chenilles. The panel was finished with gold lace binding on the edges, laid over on the silk. This use of chenille suggests its application to the decoration of mouchoir cases, or any similar articles calling for delicate but rich embroidery.

Another and less conventional use of chenille was seen in a low, three-leaved screen, the ground of which was of terra-cotta satin sheeting. The design was French, but with unmistakable Japanese feeling. In one corner was a bow knot, which was carried in one end in river-like curves across and down the panel, winding toward the base to the side from whence it started. This was an appliqué of pinkish-tinted satin, bordered by brown chenille, which was couched. The surface within the chenille outlines was dotted by knots of brown chenille, and branching out from these ribbon curves were trees and foliage in chenille, with appliqués of brownish satins, evidently intended to indicate ground. Here and there was a comical little figure, resembling a harlequin, in appliqués of satin, overworked, and outlined with chenille. Designs taken from old Canton plates or vases, with gardens, rivers and figures, could be used in this way.

Ribbon work has grown greatly in favor, and in execution much that is seen now equals the best of the imported old examples which first introduced it to us. At the Christmas Exhibition of the New York Decorative Art Society—where, in fact, all the work alluded to above was seen—beautiful examples of ribbon work, done by the Society's pupils, were shown. These designs were all of the Louis XVI. period, and were applied mostly to mouchoir cases, and other such dainty toilet accessories, made of white or delicately-tinted silk or satin. A novel use of ribbon work is in cylindrical sachets, that can best be likened to diminutive rolling-pins, with the fringed-out edges tied up with ribbons instead of handles. They have floral designs, and often some sentiment embroidered in French. They are filled with cotton and perfumes, and are intended to lie on a table and send forth their aroma with the warming of the room.

Allusion was made in *The Art Amateur* recently to lace work made from linen. Something more may be said as to its practical application. The design, it will be remembered, is stamped on linen, in open, evenly-spaced connecting designs. These outlines are then followed in double couplings of gold thread, with colored silks, the stitches being close together, giving color, as well as fastening down the thread. The outer thread is allowed to make open loops at regular intervals. When all the work is done the material between is cut out. This lace was mentioned as suitable covering for photograph frames, but a more important application of it will be found in bordering, or rather overlaying the strips of the colored silk that it is the mode at present to lay down the centre of a dining table on which are placed the candelabra and ornamental service. These decorative strips are oftenest of light, reddish-hued silks, although the color, of course, is left to one's discretion. They are lined, and have an interlining, and there is some soft sort of finish at the edge, such as narrow, but thick, silk fringe.

No more beautiful work is seen in embroidery at present than that in which metallic effects are introduced. Gold thread now comes in pink, blue and green metallic tints, and these combine as equally as silks, and have the added lustrous attraction. A lamp screen, fashioned like the one described above, has a white silk panel, embroidered in a floral design, set with these metallic threads; the outline, as always, is in gold. The leaves are in greenish tints, and the flowers in blue and pink.

Treatment of the Designs.

CHINA PAINTING.

THE fruit plate design, "Apples" (Plate 578), is to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix apple green and grass green for the coloring of the apples, shading with brown green. Use grass green and a little brown green mixed for the leaves and stems, shading with brown green alone. Let the tinting of the apple blossoms in the border decoration be in very delicate green, using the same coloring as for the apples. All the outlining can be done with brown green. The narrow lines on the rim should be in gold.

The "Phlox" decoration (Plate 580) is for a square "Bohemian" vase of ivory white ware. For the flowers use carmine No. 1, shading with the same and outlining with carmine or purple. For the leaves, which are rather dark green, add brown green to emerald green. The underside of the leaves, the smaller leaves and the calyxes of the flowers may be rather lighter. Take out the veins of the leaves with a sharp point and paint them light (apple) green. Use apple green also for the stalks. Outline with brown green. For background use celadon, chromium water green or deep blue green. A very good decorative effect is obtained by using gold instead of color for the outlines, the veins of the leaves and the centres of the flowers, also clouding the background with gold.

THE HALF-LENGTH FIGURE (page 66).

THIS design, especially adapted for painting on an oblong china tile, may also be used on a square plaque. Let the background be warm light gray, made with ivory black and sky blue, with the addition of a little ivory yellow in the lighter parts. Make the dress light brown, almost fawn color, striped with rich dark red. For the light brown tones use sepia, shaded with a

little black. The stripes may be painted with deep red brown, or brown rouge, richly. The hair is very dark brown, and the complexion of a medium flesh tint. Use for the hair dark brown, shaded with the same, mixed with a little black. Do not blend the hair. The fleshes are painted with flesh red No. 2 and ivory yellow, twice as much of the yellow as of the red being used. In the shadows use sky blue, ivory black and flesh red No. 2 in equal parts.

"ON THE USE OF WATER-COLORS."

FROM Ross Turner's manual bearing the above title (noticed in our columns elsewhere as published by L. Prang & Co.), we make the following extracts. They give a good idea of the practical character of this admirable publication, which we recommend unreservedly for the use of the beginner:

The color should be applied pure and direct to the surface of the paper (not mixed on the palette). Immediately when applied to the paper your judgment (after some experience), will tell you how this color will dry out. If too strong, take up a brushful of water and dilute the still flowing color on your paper; if too feeble, too cool, or too warm, correct it in the same way by washing into it the needed shades. To give an example: A strong red is obtained by painting bright red on the paper direct. Should it be necessary to make this tone deeper, wash in with the red color some warm sepia; if a cooler shade is desired, some new blue or ivory black, until the tone on the paper looks much deeper than it is intended to look when dry.

* *

THE effect of dry color on the paper should be studied, rather than the color as it appears when wet. Try to get the large masses of your color strong and pure. The lighter tones will be easily made by contrast with the darker masses of color. When the first wash is on, follow each tone as it recedes from the first object. Keep the study harmonious and the color in masses.

* *

DETAILS may be indicated with a strong, pure color. In detail work, put in first of all the *largest masses*, when their forms and positions are indicated, and then take those next largest, etc., and last of all bring everything together by the finer lines or figures.

* *

DETAILS in ornamental work must be indicated and suggested rather than literally represented.

* *

If the principal washes of color are correct in tone and value, details will often be suggested that could not be obtained by other means; but if they are false or weak in color, no amount of work or stippling will ever make them right.

* *

THE student is advised to divide a subject for an out-of-doors study into three parts: 1. The ground (separated into various parts, fore and middle ground, distance, etc.). 2. What comes from the ground. (Trees, foliage, buildings, etc.). 3. The sky. Consider these divisions as large, simple masses of color.

* *

A HARD, stiff outline is likely to spoil a flower study; the outline should be treated in a broad, free manner, avoiding lines as much as possible. In painting a flower petal try using the side of the brush; in laying on the color, should the edge be too much broken or ragged, a touch here and there will make it sufficiently definite. In fact, many flowers, if treated in masses, need no outline at all but should be allowed to run together while the colors are wet. Effects of this nature, although inviting much practice and skill in the manipulation of the washes, give most admirable effects if well managed.

* *

LARGE-LEAVED flowers are best for study, being for one thing more ornamental in character, and for that reason better adapted to water-color work, as well as demanding broader treatment than smaller flowers. Arrange the objects against a plain background of some light-toned material, light and shade strongly determined, with enough foliage to give a contrast; always try to make a composition in the simplest form, and represent the character of each flower. It will be better if the student take separate examples of a flower, and paint a number of studies.

* *

IN many flowers, especially those having red tones for the local color, a bluish tone is apparent in those parts in shade. The use of *blue*, in such tones, generally produces colors not in harmony with the true color of the flower, often inclining too much toward a cold, disagreeable purple, which in most cases deadens the colors of the entire study. If *black* is used instead, as the basis for the tone, the effect will be much truer, and more agreeable to the eye. The cool gray of the black, in contrast with the transparent warm colors in the light, will produce the bluish effect desired.

* *

AGREEABLE luminous gray tones, particularly useful in painting roses, white and red, azaleas, or other flowers of white or the lighter shades of color, may be obtained by combinations of ivory black with emerald green; emerald green and light red; and neutral tint and emerald green.

* *

It will be advisable to indicate by the first wash of color as much of the form of the flower represented as possible. The color should be stronger in the shadows, and paler in extreme high lights. A small piece of blotting-paper will remove too much color from any part that should be very light—for instance, in the edge of a rose petal that is turned over in full light, while the under part is in shade.

Old Books and New.

THE COLLECTOR'S WISDOM.

MOST men of letters are bibliophiles. I know a literarian (as *The Literary World* would have one say) who, even as Ingres would rather be praised for playing the violin passably than for painting pictures perfectly, does not take pride in his qualities as a critic and a story-teller, but in his ingenuity at making a bookcase out of a soap-box. It was a revelation to me; a soap-box is something democratic, practical, within reach of everybody; and, if one has more books than can fit into one soap-box, rows of soap-boxes may make a splendid bookcase and easy to carry—a great consideration in view of our being a nomadic people. There are, of course, no glass doors to such a bookcase, but that is not a defect, and, indeed, I fancy it is safe to predict that it will not be long ere glass doors for books shall be relegated to the country garrets where are the globes that inclosed the clock on the mantel of the plainly furnished reception room of our forefathers, that had an engraving of Washington crossing the Delaware, the Bible, and Bunyan's "Pilgrim's Progress."

Those who have lived long with books know that they have to breathe, and to take their constitutional "like people," and the door that does not protect them from the dust of a well-kept room deprives them of air.

I have another grievance: the frame of the glass is always too wide, and one does not know what to put behind it; if a jewel chased by Lortie or Bauzonnet, it would be criminal; if an inferior work, folly; for, if Asselineau has taken the trouble to write a book on the *Paradise of Men of Letters*, a well-bred bibliophile should make of his library a realm of equals to be jealously guarded against mediocrity; and in a bookcase where all the elect are peers, it is a pity to place one in a corner. That is an oft-mooted question, doors or no doors; and I am not in the least anxious to settle it here, having reverence for those who say that encyclopædias and public libraries have made the large libraries that Dr. Wynne described unnecessary, and that the modern collector's bookcase is a casket of jewels that are not for the profane.

Still, there are conservatives among book-buyers who are after quantity. They follow the example of Heber, who never saw all his books, and of Boulard, who looked upon printed paper with the pious regard of a Celestial for his Emperor's autograph—decidedly bad examples to follow; wherefore it is well that the rooms of modern houses are small. Socrates dreamt of a house that would be small enough to contain none but true friends—was it larger than a sentry-box? The book collector whose ardor is restrained by the limitations imposed by the size of his room is safe. He will not be tempted to subscribe for a work that is to appear in monthly parts, or to swallow at one gulp the complete works of Walter Scott or Charles Dickens in a uniform cloth binding. And now I shall say something that is rank heresy, and, as Tacitus says, "equally perilous whether it is the truth or whether it is not"—an encyclopædia is out of place in a bibliophile's library. It has its utility in a journalist's work-room; it does little good to a student; it is a purveyor of the little knowledge that is a dangerous thing. A valuable encyclopædia would have, with its alphabetically-arranged subjects, only dates and references to the most trustworthy works, of which there are not many in a mass that would fill the space between the earth and the moon. The Brooklyn Library Catalogue that has a classification by subjects is a model.

There is more talent in the daily newspaper of Paris, London or Berlin, and in the Sunday number of a great American newspaper than in the great monthly magazines of the world; and the collector who took it into his head to put well-bound volumes of the magazines on his shelves would give hospitality to the Trojan horse; but clippings from newspapers and magazines, preserved in envelopes that are marked with a title, arranged in alphabetical order in a box, are of inestimable value. Mr. George T. Lanigan, who could write an article for his journal on any possible subject at five minutes' notice, possessed such a collection; what Napoleon said of his head was true of Mr. Lanigan's and of his library-room. They were full of pigeon-holes, containing citations, extracts and notes of all sorts, and he could put his finger on any one of them in a moment, draw what he sought, and apply it with instantaneous accuracy. Mr. George Augustus Sala, Mr. Jules Claretie, now Director

Supplement to The Art Amateur.

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PLATE 578.—DESIGN FOR FRUIT-PLATE DECORATION.

By I. B. S. N.

(For instructions for treatment, see page 69.)

Supplement to The Art Amateur.

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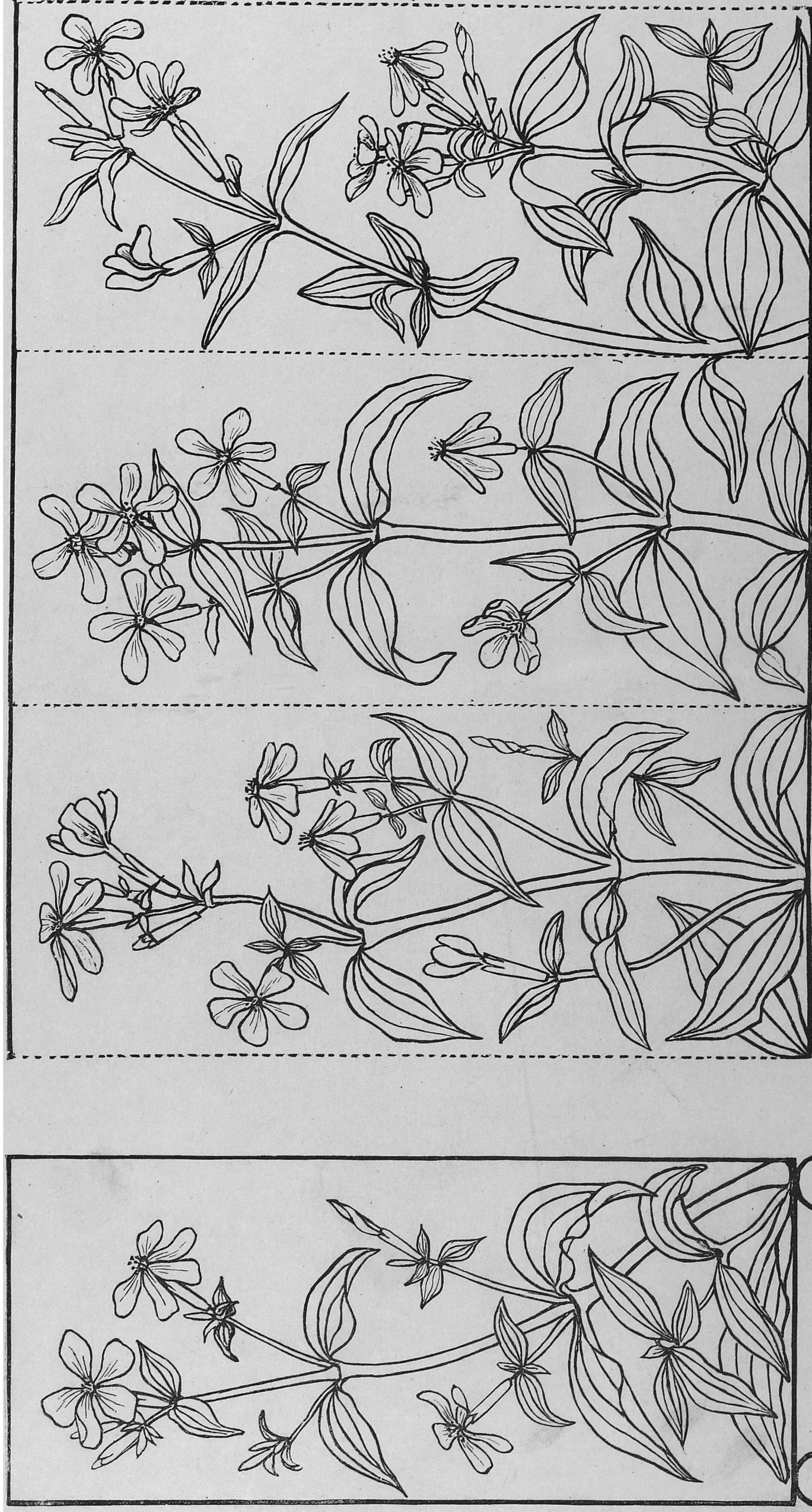
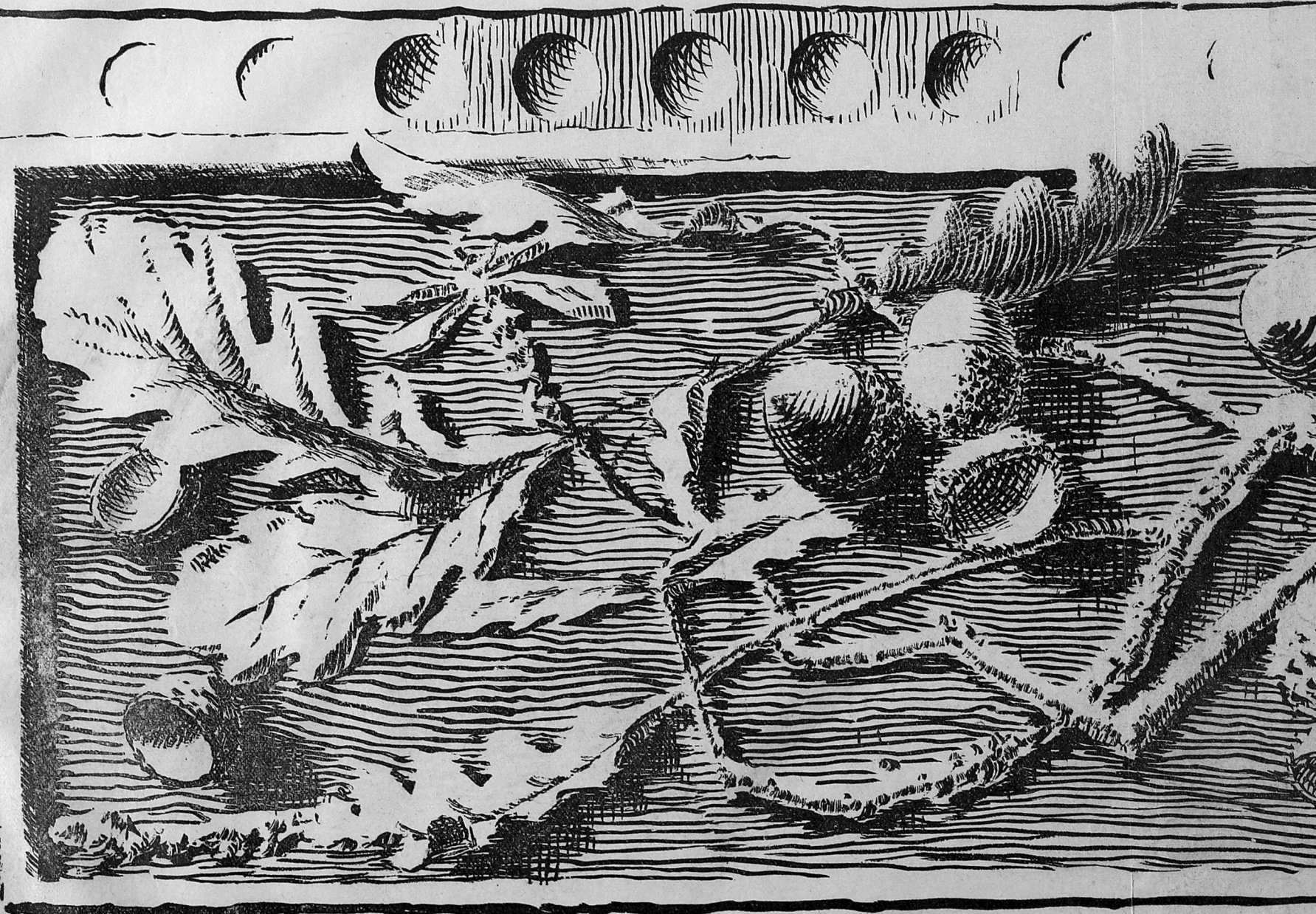


PLATE 580.—DECORATION FOR A SQUARE BOHEMIAN VASE. "Phlox."

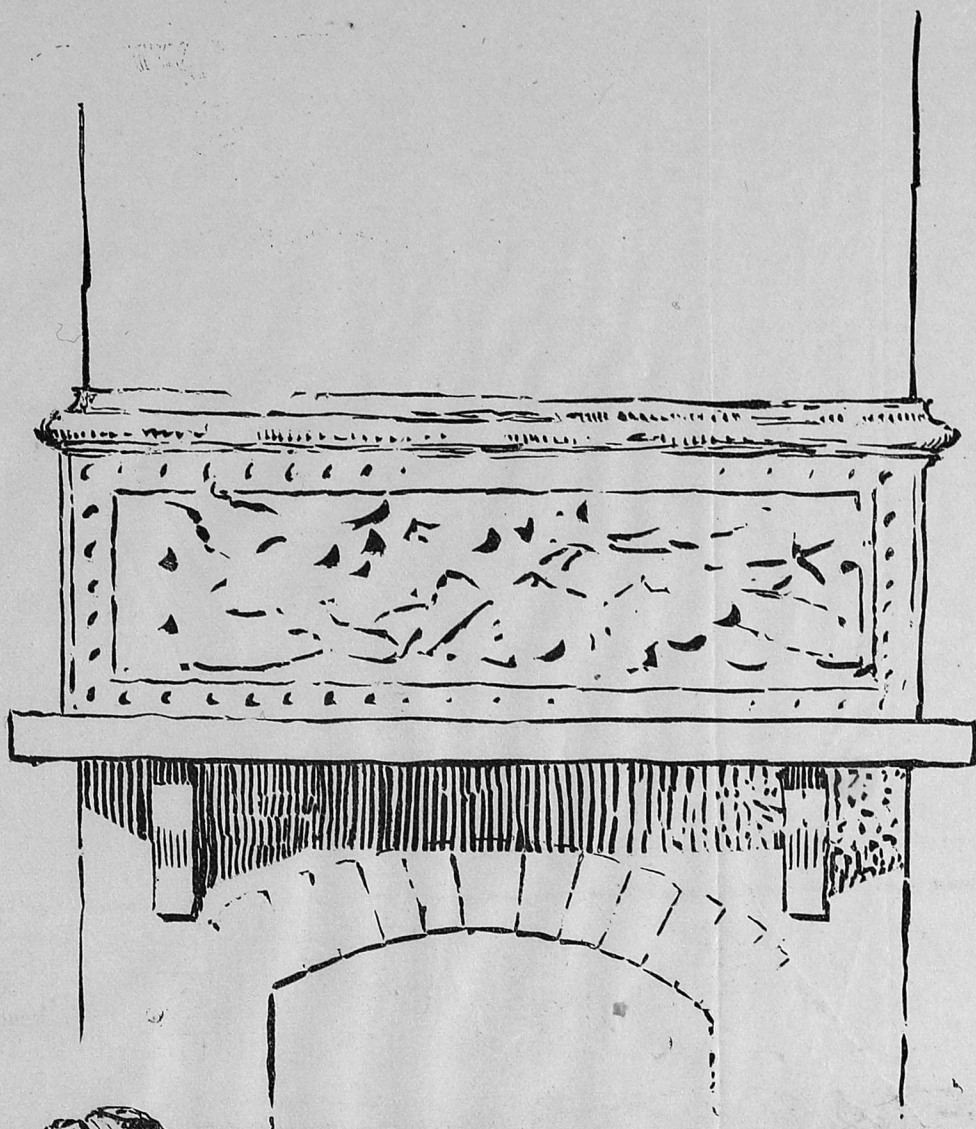
BY KAPPA.

(For directions for treatment, see page 69.)

A MANTEL PIECE IN



OAK -



L.W.-M.

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PLATE 574.—OUTLINE SKETCHES.

SEVENTEENTH PAGE OF THE SERIES. BY EDITH SCANNELL.

Supplement to The Art Amateur.

Vol. 16. No. 3. February, 1887.

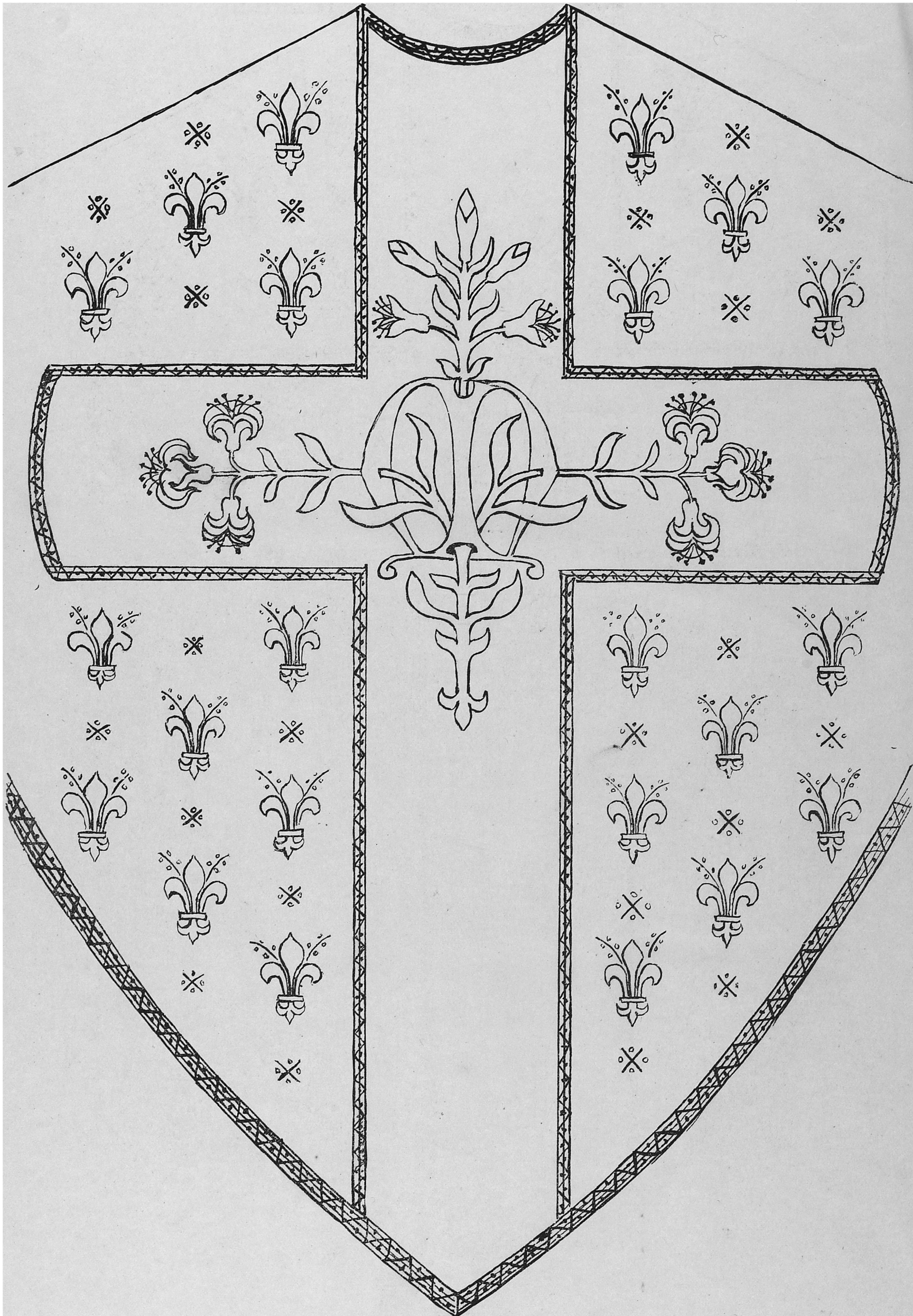


PLATE 575.—CHASUBLE ORNAMENTATION.

(See "Church Vestments," page 67.)

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PLATE 576.—DESIGN FOR EMBROIDERY.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

Supplement to The Art Amateur.

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PLATE 577.—MONOGRAMS. THIRD PAGE OF "M."
THIRTY-FIRST PAGE OF THE SERIES.

Supplement to The Art Amateur.

Vol. 16. No. 3. February, 1887.



PLATE 578.—DESIGN FOR FRUIT-PLATE DECORATION.

By I. B. S. N.

(For instructions for treatment, see page 69.)

THE ART AMATEUR A MONTHLY **JOURNAL**
DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

VOL. 16.—No. 3.

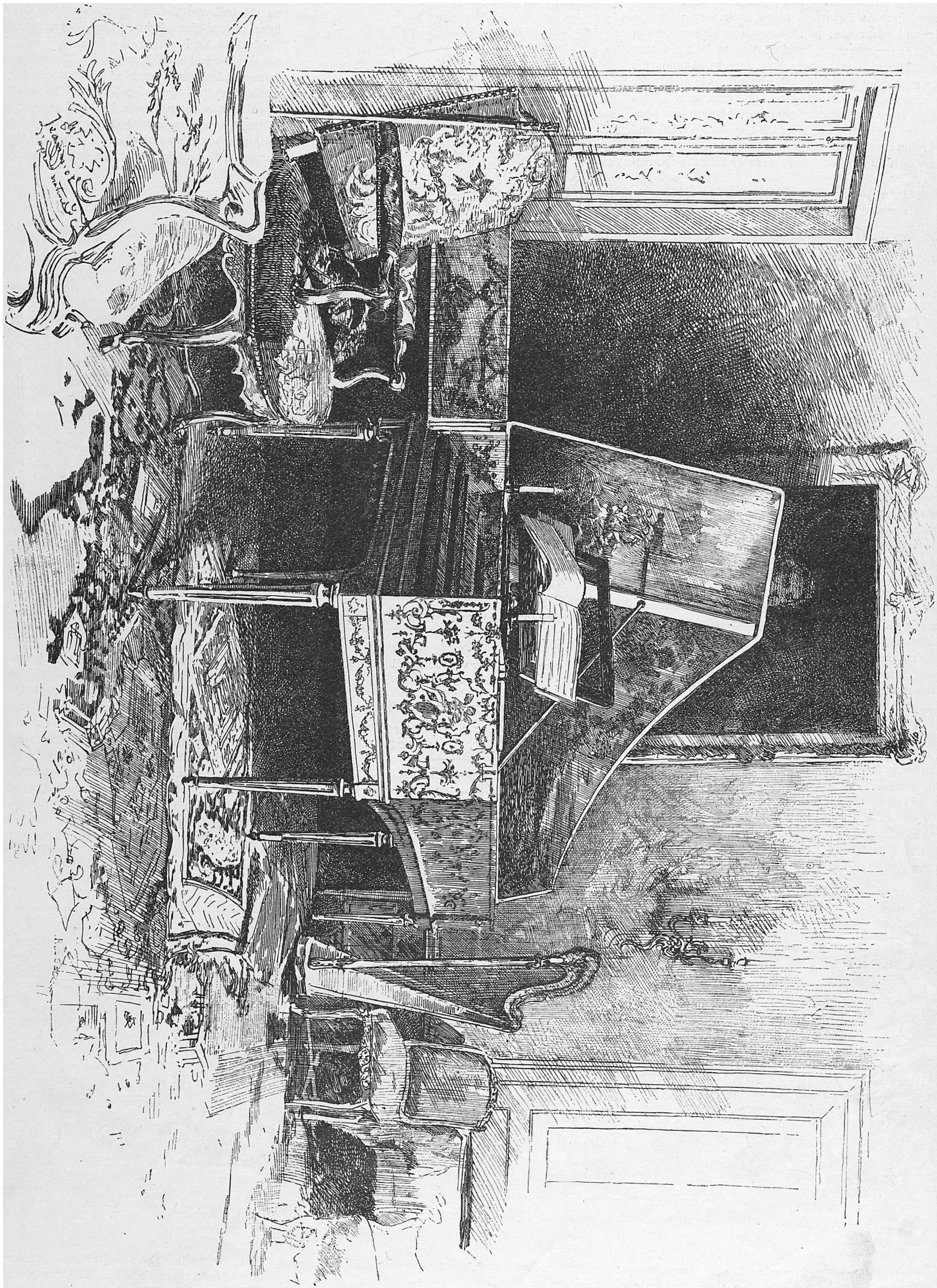
NEW YORK, FEBRUARY, 1887.

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ALFRED TENNYSON. BY JACQUES REICH.

FACSIMILE OF HIS CHARCOAL DRAWING IN THE SALMAGUNDI EXHIBITION.



CLAVICHORD OF ANDRÉ RUCKERS (1646). IN THE COLLECTION OF PAUL EUDEL.

Ceramics.

PRACTICAL LESSONS IN CHINA-PAINTING.

II.—PAINTING IN MONOCHROME.

THE list of mineral colors given in the January number of *The Art Amateur* contains none of those that are exclusively for grounds; for, as they will not bear mixing, it is better to defer using them until practice has enabled you to work quite fearlessly. When you first attempt to tint in grounds, employ some color that is not antagonistic to those that are to be brought in contact with it in subsequent applications.

It always seems difficult for a beginner to remember what colors will bear mixing; but it should be easy if he would classify his colors, and, thus identified, keep them in mind. As a general rule, colors that contain no iron are not to be mixed with those that do. There are exceptions, which will be duly stated.

In the first class are the colors that do not contain iron. They are blues, carmines, lakes, purples, and violets of gold. (These are very important; remember them as purples and purplish tints, together with the colors that might produce them.) Also jonquil yellow, mixing yellow, platinum gray, and, lastly, the whites, which are used for a few purposes only.

The second class, containing but little iron; greens and yellows, except jonquil and mixing yellows.

Third class, whose basis is iron; reds, flesh reds, browns, ochres, violets of iron, blacks and grays, except platinum gray.

The colors that must be used with the greatest care are blues, carmines and yellows. The most fusible of these, light sky blue, the lightest carmine, and ivory yellow, must not be applied too thickly, or they are liable to blister and scale in firing. Blues lose their pure tone and become more or less neutral if brought in contact with reds, flesh reds, browns, and ochres. If ivory yellow is mixed with carmine or red the latter will suffer, and probably be quite destroyed.

Yellows are inclined to fire very strong and must be used sparingly; yet some of them may be mixed with colors of the first class even. The carmines acquire a rich tone, approaching scarlet, by having a very little orange yellow thoroughly incorporated with them. Too much yellow gives an ugly brick hue.

If you should wish to use yellow with greens, take jonquil or mixing yellow; the latter may be used freely. Where a very deep carmine is desired, it is better to paint it in lightly and have it fired, then repaint and have it fired again. This is the safer method with purple also.

Carmine fired at too high a temperature becomes purplish; at too low a temperature, yellowish. It is considered the test color in firing.

The above classification of colors comprises all that are made, while the list given for the beginners' use is limited to those that are very essential. It may soon be desirable to add the few more that have been specified in the rules relating to mixing; but until you have practised enough to get brush and color completely under control, keep to a very simple palette. If you possess skill acquired in other work, in water-colors especially, you can get beautiful results even while thus restricted.

As a horizontal surface is the easiest to manage in painting on china, something in the way of a small plaque or shallow card-basket is most desirable for one of the first pieces. Select, for instance, some study in sepia. Whatever it contains, if you would be equal to copying it readily in any other way, you can do it in minerals. After adjusting it to your china and locating it exactly, sketch it in with the pen that comes with the India ink prepared for the purpose. This is preferable to a lithographic crayon or a lead-pencil, for it is free from the grainy particles that rather hinder one from judging of fine work before it is fired. All such things vanish in the kiln, but sometimes they leave the coloring of the outlines less perfect than anticipated.

You may have formed the reprehensible habit of trac-

ing, instead of drawing in the good old honest way. If you have, and must depend upon it, you may employ any of the usual devices that you are sure to have discovered, and the china will prove as submissive as paper, only moisten it over with turpentine and let it dry first, if you expect it to take a lead-pencil mark. Some of the tracing papers in use will make good lines on china, even without the aid of turpentine. But, however successful you may be in tracing your design, you will need some skill in restoring outlines that are sure to be more or less obliterated during the progress of the work.

It is probable that what you have chosen for copying has something for relief or background that may require tinting; and it is better to learn to produce some little clouded effects before you undertake any perfectly uni-

amount of surface to be tinted consistently covered. Let it stand a few seconds, just until the drying process seems to have begun, then, with a dabber of suitable size, come down vertically upon the surface, rather lightly at first, and harder and harder as the color sets sufficiently to bear it. To give a pretty gradation, some portions may need to be dabbed almost entirely away. When the dabber absorbs too much color to leave an even tint where it is desired, take another. If you fail to get a good effect the first time, wipe it off with turpentine or alcohol, and try again.

For curved or irregular surfaces, a large blender may be preferable to a dabber; use it in the same way, only with less force. The lavender is employed instead of turpentine, because it is slower in drying, and allows time for dabbing. For large pieces, where a great deal of time is required, the color may first be rubbed up with barely enough oil of cloves to moisten it. Too much oil will cause the color to "craze" or crack when it is fired, particularly where it is laid on at all heavily.

Where the tinting has extended too far upon the outlines, wipe it out, and perfect them again. Now, with turpentine as a vehicle, lay on the principal washes, just as you would in water-colors, only do not count on repeating them to attain the right degree of strength. This must be done at once. If you do not get good results, remember you can efface entirely, and renew your efforts, but never patch up. When your picture is all laid in with broad, soft effects, wipe out lights that are not sufficiently spared and give it some hours to dry; then, with smaller brushes, and less turpentine in your color, lay in the deep lines of shade. If any of these are intensely dark, a very little ivory black may be employed. If you disturb the under tint in doing this, it is because your color is too thin and copious, or because your touch is not so light and quick as it should be. You may even resort to stippling and hatching, as you would in water-colors, if you have the skill to do it without working up the color underneath.

In practice of this kind, you need not confine yourself to sepia studies. "Brun rouge riche" (deep red brown) and "violet de fer" (violet of iron) make very pretty monochromes if you can adapt these colors to the copies you may have at hand; it would not be easy to procure copies in like tones. Fine bits of engraving may be copied perfectly. Black must be used delicately, or in firing it tends to coarseness. Soft, light shadows may have a little "bleu ciel clair" (sky blue) mixed with them; for the very light grayish tones, take as much as two thirds sky blue. For very black finishing touches, "vert noir" (black green) may be used. But all the black will lose the dull brownish look and become jetty when fired.

Use the palette-knives named in the list; a steel knife would be ruinous to the colors not containing iron. From the time you begin your pieces until they are in the kiln, see that no dust or dampness comes in contact with them.

H. C. GASKIN.



FIGURE DESIGN FOR DOUBLE TILE DECORATION.

(FOR HINTS FOR TREATMENT, SEE PAGE 69.)

form surface tinting. Take for this purpose some very fine linen or cotton cambric, free from starch, and not too old, and, forming some balls of white cotton that is picked over carefully, tie them up in round dabbers, varying in size from the bulk of a chestnut to that of an egg, and having the main surface broad and smooth. Make a good store of these, so that you can always lay your hand on a fresh one.

The mineral color called sepia is too much of a raw Sienna tint for your copy. You may take brun 4 foncé (dark brown), and, with your palette knife, rub it up in spirits of lavender until it will flow freely. With one of your largest sable brushes pass over the surface washes as broad as the design will admit of, until you have the

AFTER the amateur has accustomed himself to the colors and shades to be got from his palette, and to decoration in flat tints, he should make a few experiments in modelling. For this purpose take any piece of white porcelain and draw a circle on it with carmine in gummed water. Then, with a billiard-ball or other round object before you, attempt to give relief to your circle with any dark color. Afterward shade other circles with other colors until you know how each color will act on a shaded surface. Generally, in shading, you lay the tone for the light first; make it perfectly evenly gradated with the blender, then lay the mass of the darker shade and graduate it in the same way. Lastly, work in the middle tint over the light with slight hatchings and stipplings, taking care not to disturb the under color. This method may be varied, and great facility of hand acquired, by practising occasionally the modelling of a ball at one operation with the blender; and, again, entirely by stippling or hatching and by superposition with two or more firings.